



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.

were ranged along the shelf. Two good-sized wrought iron heads, with hooks projecting, were secured to the wall about three feet above the sofa; from these was suspended a long Daghestan rug, which covered the back and seat of the sofa and stretched out two or three feet on the floor in front of it; luxurious cushions, which irresistibly invited to repose, were piled on either end; a "dim religious light," came from the Moorish lamp which hung within and completed one of the most delightful little nooks imaginable.

Another novelty brought out by Bertine is a finish of antique green or red, flecked with gold; this is a pretty and novel idea which can be utilized for tables, cabinets and china closets, and needs only to be seen to be appreciated. Dining room furniture and other oak pieces are finished now in the natural color. Some very pretty Davenport tables with six legs are of light oak and show the grain beautifully. White and gilt furniture is still very popular.

Some lovely designs in wall paper are also shown by Bertine. There is a beautiful pale yellow paper which merits special attention, as well as another yellow design with a faint shade of copper in it, the effect of which is excellent: by the way copper is a very desirable color, and is found in one shade or another in nearly all this season's goods.

No house is considered well furnished without various articles from the well-known Wakefield Rattan Company. Here we find easy chairs with broad arms, with back and cushion of plush, as well as the more fancy chairs with round, square oval and fan shaped backs, painted to suit any room or decoration. A little bric-a-brac stand has a frame work of rattan in large scrolls, with shelves of beautiful birds-eye maple. A long, wide, comfortable lounge with one rolling end may be bought for ten dollars; this with cretonne or Derby silk with soft cushions makes one of the cheapest and most comfortable lounges imaginable. By the way, the new cretonnes, embrace every conceivable variety of design and coloring; the reversible cretonnes, which are not expensive, will be found most useful, especially if a room or cottage be fitted up with the Wakefield furniture, as the two seem to go together naturally. A small sofa with a high, square back and a cushion of printed velvet, with cretonne designs, the coloring of which is exceptionally beautiful, makes a handsome addition to any sitting room. The five o'clock tea tables are light of weight and yet stand firmly upon their feet. The Kurachee rugs sold by this company are unique and altogether desirable. They are made in mottles and a dozen or more different plain colorings. They wear remarkably well and, what is still more in their favor, lie well to the floor.

For decided novelties and things especially unique in the way of interior decorations and picture framing one must go to Frederick Stokes & Bro. Here will be found brackets of new designs, with a bit of old drapery, which can easily be transferred—or the copy thereof—to one's own home with a certainty of good effect, for the master mind which originates them makes no mistakes. A description of a lovely corner bracket will give ideas which may be carried out in various other materials and ways. It is arranged with graceful draperies of soft India silk, in a lovely shade of moss green. In the center is a two-fold glass with bevelled edges, mounted in a plush frame, and standing on a ledge of plush, the color of which harmonises perfectly with the green silk. Round the front of the bracket is a small brass gallery finished with a fringe of green silk, with a tassel at each corner to correspond. This holds from time to time a quaint little figure, a vase of flowers or jar of some beautiful or curious shape.

I saw some tiny tea-tables of bamboo, with three and four shelves, each one the shape and about the size of a palm leaf fan, the edges bound with narrow strips of split bamboo, which could not come amiss in any house or room, they are so light and adapted to such a variety of uses. An open book, a cup of tea, and a bit of embroidery may all find lodgment in the different shelves of one small stand.

Among the pictures I found one of Wiseman's etchings, "Under the Elms," an excellent representation of the campus at Yale college, beautifully framed in the wood cut from one of the trees grown on the same campus.

Many of our readers are, no doubt, familiar by this time with the really beautiful and very artistic things in the way of wall draperies, furniture covering, window curtains, portieres, etc. shown by Ehrich Bros. in their new store on Sixth Avenue. To become thoroughly familiar, though, with all the beauties of French brocades, brocatelles, silk and cotton tapestries, and the possibilities of silk Madras and Pompadour colorings in silk, wool and cotton stuffs, one's visits must be of greater frequency than those of angels are said to be and of considerable duration. There is material here for the house keeper in every walk in life. For instance, there is a beautiful old gold brocatelle for wall covering; a heavy tapestry with Watteau and Pompadour figures for chair seats and backs, and screen panels; renaissance curtains for the windows, or Irish point, Cluny or antique lace if one like not these, with the new crinkled silk and wool tapestries for portieres for madam with the large bank account. For the

little housewife, whose finances are by no means commensurate with her artistic education, there are silk and cotton tapestries, both figured and striped, in most artistic coloring and designs. These she may use for walls, windows, portieres, and furniture covering, and while spending comparatively little money, still have as artistic a house as her more fortunate sister. The French cretonnes are beautiful and offer wonderful possibilities in the way of decorating chambers and other sleeping rooms. They show also a great variety of wide plushes, jute velour table covers and ready made portieres. Their goods, selected at home and abroad from the best sources, embrace the choicest fabrics and most exclusive designs for the present season, including many novelties from the Paris exposition.

COLOR IN DECORATION.

IN a recent lecture before the Leeds Architectural Association Mr. Wm. Scott Morton of Edinburgh observed that among the great architects of recent times color had not been a strong point. Speaking generally there did not seem to be much scope for color display in their external work, but this might be owing to the limitations as to the materials that were suitable for their buildings. Artistically, it would perhaps be admitted that pictorial effects in large cities, and in general landscapes as far as buildings are concerned, depended more on mass and grouping than on color, provided the prevailing tone was not objectionable. In America there seemed a much better field for architects in external work than in this country; the atmosphere was more pure even in large American cities, and the material was very fine. He remarked generally that our northern regions were not favorable to the development of a strong color treatment, the pitch of prevailing color in sky, sea and landscape being for the most part low in tone. In a reference to the Pompeian colors, he said all good reds were based on a yellow ground. With our prevailing greyish low tone they ought to use as a basis for all their coloring the complimentary of grey, which would be a yellowish tint. The aim of the colorist should be to give to each apartment he treated a color of pitch which would give some pleasurable excitement. It was evident that public places and apartments which were only used for a few hours at a time might well be decorated in a strong manner, whilst rooms for more homely and restful purposes required a more restful treatment. And in the tinting of all interiors it was of first importance that flesh color should be borne in mind. One often saw wall colors and masses of curtain and wall coverings selected which disagreed with the general tint of the face. This was utterly wrong, and so was the choosing of wall coverings where paintings were to be hung which were not subordinate with the accessory to the pictures. In considering the ceiling and mural decorations, the value of flesh color struck one very powerfully, and it seemed as if its treatment enabled one to determine the merits of the artist as a colorist. At the present time there was a great desire to revive a good style of pictorial decoration. It was somewhat unfortunate that art of this class had been looked upon as not on such a high level as ordinary figure and landscape painting, but it required a very exceptional mind and knowledge to conceive and execute such work as should be done in this connection with architecture. One other unfortunate circumstance also lay in the increasingly migratory tendency of the times and the shortness of the ground leases, especially in London. On these grounds there was a natural disinclination to spend much money on what could not be easily removed, but it was to be hoped they should have earnest workers in this direction, who would be able to design and execute expressive and broad figure and landscape decorations at such cost as would allow of their becoming more general.

I OBSERVE that recent criticism is engaged in proving all Etruscan vases to be of late manufacture in imitation of archaic Greek. And I therefore must briefly anticipate a statement which I shall have to enforce. Etruscan art remains in its own Italian valleys, and the Arno and Upper Tiber, in one unbroken series of work, from the seventh century before Christ to this hour, when the country white washer still scratches his plaster in Etruscan patterns. All Florentine work of the finest kind—Lucadella, Robbia's, Ghiberti's, Donatello's, Fillippo Lippi's, Botticelli's, Fra Angelico's—is absolutely pure Etruscan, merely changing its subjects and representing the Virgin instead of Athena, and Christ instead of Jupiter. Every line of the Florentine chisel in the fifteenth century is based on national principles of art which existed in the seventh century before Christ; and Angelico, in his convent of St. Dominic at the root of the hill of Fésiole, is as true an Etruscan as the builder who laid the rude stones of that wall along its crest, of which modern civilization has used the only arch that remained for cheap building stone.—John Ruskin.